

Nº 7.

Edited by
JOHN THOMAS
Harpist to Her Majesty the Queen.

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Compositions

FOR THE

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L'INVITATION À LA VALSE (de Weber) 8/2

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IL PAPAGALLO.

SOUVENIR DE NAPLES.

Op. 84

Introduction.

PARISH ALVARS.

**Moderato
molto.**

The Introduction is written for piano in 6/8 time. It begins with a *p* (piano) dynamic. The first system contains two measures with a *p* dynamic. The second system contains two measures with a *f* (forte) dynamic. The third system contains two measures with a *f* dynamic. The fourth system contains two measures with a *f* dynamic. The fifth system contains two measures with a *f* dynamic. The sixth system contains two measures with a *f* dynamic. The seventh system contains two measures with a *f* dynamic. The eighth system contains two measures with a *f* dynamic. The ninth system contains two measures with a *f* dynamic. The tenth system contains two measures with a *f* dynamic. The eleventh system contains two measures with a *f* dynamic. The twelfth system contains two measures with a *f* dynamic. The thirteenth system contains two measures with a *f* dynamic. The fourteenth system contains two measures with a *f* dynamic. The fifteenth system contains two measures with a *f* dynamic. The sixteenth system contains two measures with a *f* dynamic. The seventeenth system contains two measures with a *f* dynamic. The eighteenth system contains two measures with a *f* dynamic. The nineteenth system contains two measures with a *f* dynamic. The twentieth system contains two measures with a *f* dynamic. The twenty-first system contains two measures with a *f* dynamic. The twenty-second system contains two measures with a *f* dynamic. The twenty-third system contains two measures with a *f* dynamic. The twenty-fourth system contains two measures with a *f* dynamic. The twenty-fifth system contains two measures with a *f* dynamic. The twenty-sixth system contains two measures with a *f* dynamic. The twenty-seventh system contains two measures with a *f* dynamic. The twenty-eighth system contains two measures with a *f* dynamic. The twenty-ninth system contains two measures with a *f* dynamic. The thirtieth system contains two measures with a *f* dynamic. The thirty-first system contains two measures with a *f* dynamic. The thirty-second system contains two measures with a *f* dynamic. The thirty-third system contains two measures with a *f* dynamic. The thirty-fourth system contains two measures with a *f* dynamic. The thirty-fifth system contains two measures with a *f* dynamic. The thirty-sixth system contains two measures with a *f* dynamic. The thirty-seventh system contains two measures with a *f* dynamic. The thirty-eighth system contains two measures with a *f* dynamic. The thirty-ninth system contains two measures with a *f* dynamic. The fortieth system contains two measures with a *f* dynamic. The forty-first system contains two measures with a *f* dynamic. The forty-second system contains two measures with a *f* dynamic. The forty-third system contains two measures with a *f* dynamic. The forty-fourth system contains two measures with a *f* dynamic. The forty-fifth system contains two measures with a *f* dynamic. The forty-sixth system contains two measures with a *f* dynamic. The forty-seventh system contains two measures with a *f* dynamic. The forty-eighth system contains two measures with a *f* dynamic. The forty-ninth system contains two measures with a *f* dynamic. The fiftieth system contains two measures with a *f* dynamic. The fifty-first system contains two measures with a *f* dynamic. The fifty-second system contains two measures with a *f* dynamic. The fifty-third system contains two measures with a *f* dynamic. The fifty-fourth system contains two measures with a *f* dynamic. The fifty-fifth system contains two measures with a *f* dynamic. The fifty-sixth system contains two measures with a *f* dynamic. The fifty-seventh system contains two measures with a *f* dynamic. The fifty-eighth system contains two measures with a *f* dynamic. The fifty-ninth system contains two measures with a *f* dynamic. The sixtieth system contains two measures with a *f* dynamic. The sixty-first system contains two measures with a *f* dynamic. The sixty-second system contains two measures with a *f* dynamic. The sixty-third system contains two measures with a *f* dynamic. The sixty-fourth system contains two measures with a *f* dynamic. The sixty-fifth system contains two measures with a *f* dynamic. The sixty-sixth system contains two measures with a *f* dynamic. The sixty-seventh system contains two measures with a *f* dynamic. The sixty-eighth system contains two measures with a *f* dynamic. The sixty-ninth system contains two measures with a *f* dynamic. The seventieth system contains two measures with a *f* dynamic. The seventy-first system contains two measures with a *f* dynamic. The seventy-second system contains two measures with a *f* dynamic. The seventy-third system contains two measures with a *f* dynamic. The seventy-fourth system contains two measures with a *f* dynamic. The seventy-fifth system contains two measures with a *f* dynamic. The seventy-sixth system contains two measures with a *f* dynamic. The seventy-seventh system contains two measures with a *f* dynamic. The seventy-eighth system contains two measures with a *f* dynamic. The seventy-ninth system contains two measures with a *f* dynamic. The eightieth system contains two measures with a *f* dynamic. The eighty-first system contains two measures with a *f* dynamic. The eighty-second system contains two measures with a *f* dynamic. The eighty-third system contains two measures with a *f* dynamic. The eighty-fourth system contains two measures with a *f* dynamic. The eighty-fifth system contains two measures with a *f* dynamic. The eighty-sixth system contains two measures with a *f* dynamic. The eighty-seventh system contains two measures with a *f* dynamic. The eighty-eighth system contains two measures with a *f* dynamic. The eighty-ninth system contains two measures with a *f* dynamic. The ninetieth system contains two measures with a *f* dynamic. The ninety-first system contains two measures with a *f* dynamic. The ninety-second system contains two measures with a *f* dynamic. The ninety-third system contains two measures with a *f* dynamic. The ninety-fourth system contains two measures with a *f* dynamic. The ninety-fifth system contains two measures with a *f* dynamic. The ninety-sixth system contains two measures with a *f* dynamic. The ninety-seventh system contains two measures with a *f* dynamic. The ninety-eighth system contains two measures with a *f* dynamic. The ninety-ninth system contains two measures with a *f* dynamic. The hundredth system contains two measures with a *f* dynamic.

The continuation of the Introduction features a *cres.* (crescendo) leading to a *f* (forte) dynamic. The music is characterized by rapid sixteenth-note passages. The *dim.* (diminuendo) marking is present. The tempo remains *Moderato molto*.

Andantino quasi Allegretto.

The *Andantino quasi Allegretto* section begins with a *ritard.* (ritardando) and *pp* (pianissimo) dynamic. The tempo changes to a more moderate pace. The music features a mix of eighth and sixteenth notes. The *dolce* (dolce) marking is present. The section concludes with a *f* (forte) dynamic. The tempo remains *Andantino quasi Allegretto*.

Handwritten musical score for piano, page 3. The score is in 2/4 time and consists of five systems of music. The notation includes various dynamics, articulations, and fingerings.

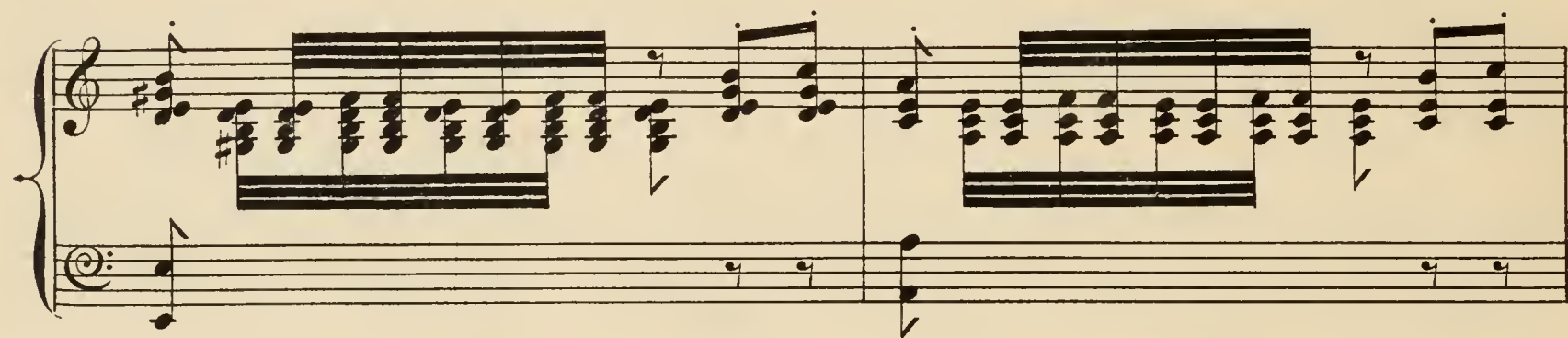
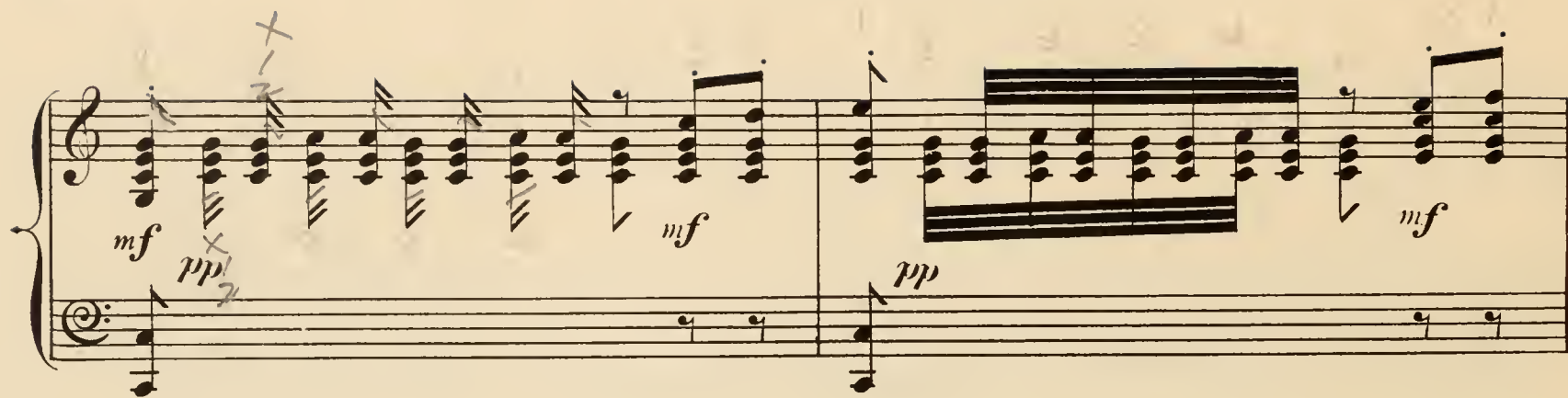
System 1: Dynamics include *cres.*, *sf*, and *dim.*. Fingerings 1, 2, and 3 are indicated.

System 2: Dynamics include *f*. Fingerings 1, 2, and 3 are indicated.

System 3: Dynamics include *cres.*, *f*, and *mf lusingando.*. The section is marked *ritornello.*. Fingerings 1, 2, and 3 are indicated.

System 4: Dynamics include *cres.* and *f*. Fingerings 1, 2, and 3 are indicated.

System 5: Dynamics include *p*, *dim.*, *pp*, and *ff*. Fingerings 1, 2, and 3 are indicated.



f *cres.*

mf *ritornello.*

cres.

f *p*

mp *ff*

This page contains five systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *p* (piano) and *f* (forte). Slurs are used to group notes across measures. The piece features a rhythmic melody in the treble and a supporting bass line. The first system begins with a piano (*p*) marking. The notation is clear and professional, typical of a published musical score.

The musical score is written for piano and consists of five systems. The first system shows the initial melodic and harmonic material. The second system introduces a mezzo-forte (*mf*) dynamic and a crescendo (*cres.*) marking. The third system features a forte (*f*) dynamic and a piano (*p*) dynamic. The fourth system includes a pianissimo (*pp*) dynamic and a fortissimo (*ff*) dynamic. The score is characterized by rapid sixteenth-note passages and sustained chords.

Il tutto forte.

The musical score consists of six systems, each with a treble and bass staff. The music is written in a style typical of 19th-century piano literature. The first system begins with a forte (f) dynamic marking. The second system has a handwritten '3' below the bass staff. The third system has a handwritten '3' below the bass staff. The fourth system has a handwritten '3' below the bass staff. The fifth system has a handwritten '3' below the bass staff. The sixth system begins with a forte (f) dynamic marking and includes a handwritten '8' below the bass staff. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include '2 1 4', '3', '14', and '8'.

Il Papagallo. (Alvars.)

Handwritten musical score for piano, featuring five systems of staves. The notation includes various musical symbols, dynamics, and performance markings.

- System 1:**
 - Staff 1: Treble clef, key signature of one sharp (F#), time signature of 3/4. Measure 14 is marked. Dynamics: *mf* (mezzo-forte), *leggiero.* (light).
 - Staff 2: Bass clef, key signature of one sharp (F#), time signature of 3/4. Dynamics: *mf* (mezzo-forte).
- System 2:**
 - Staff 1: Treble clef, key signature of one sharp (F#), time signature of 3/4. Dynamics: *cres.* (crescendo), *f* (forte).
 - Staff 2: Bass clef, key signature of one sharp (F#), time signature of 3/4. Dynamics: *cres.* (crescendo), *f* (forte).
- System 3:**
 - Staff 1: Treble clef, key signature of one sharp (F#), time signature of 3/4. Dynamics: *sost:* (sostenuto), *p* (piano).
 - Staff 2: Bass clef, key signature of one sharp (F#), time signature of 3/4. Dynamics: *p* (piano).
- System 4:**
 - Staff 1: Treble clef, key signature of one sharp (F#), time signature of 3/4. Dynamics: *dim.* (diminuendo), *p* (piano).
 - Staff 2: Bass clef, key signature of one sharp (F#), time signature of 3/4. Dynamics: *dim.* (diminuendo), *p* (piano).
- System 5:**
 - Staff 1: Treble clef, key signature of one sharp (F#), time signature of 3/4. Dynamics: *pp* (pianissimo), *ff* (fortissimo).
 - Staff 2: Bass clef, key signature of one sharp (F#), time signature of 3/4. Dynamics: *pp* (pianissimo), *ff* (fortissimo).

The score concludes with the word "Fine." in the final measure of the fifth system.

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